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V O X

*A Chinese-English
Pictorial Monthly*

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Road, Shanghai*

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MSS. submitted to the Editor of VOX should be accompanied by a stamped and addressed envelope. The Editor will take no responsibility for manuscripts that may be lost. Letters for the Editorial Dept. should be addressed to 21 Pinliang Road, Shanghai, China.

Communications with regard to subscriptions, &c., should be sent to the Manager of VOX 21 Pinliang Road, Shanghai, China.

The subscription rate is \$ 2.20 per annum in China; \$ 3.40 per annum for foreign Countries.

聲色畫報

每月一冊

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發行人 沈同

地址：上海平涼路廿一號

第一出版社

電話：50863

定 價 表

全年六期	一元二角	一元七角	二元四角
全年十二期	二元二角	二元七角	三元四角
時 刊	數	國內及日本	香港及澳門
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亞洲，以有切膚之痛，對日本的侵中國，不僅破壞了對華利益均沾的信條，而於美屬之非列演草島，尤感莫大的威脅。雖曾一再宣言，須尊重九國公約，然而這種紙上抗勝，日本對之毫不在意。察美國之所以未敢毅然以強硬態度對日者，實因一則以來得英國之具體表示，再則以日本為承受美國大宗原料的一個國家，一旦邦交破裂，貿易中止，美國亦委損失。這就是美國所以無鮮明表示之故，而日本竟因此毫

無忌憚，得寸進尺，至有今日華北之局勢。夫以如此複雜之國際形勢，不言外交，不察實際情況如中國者，猶不自招作，徒希外援：以為某也為我友，某也為某敵，究之何謂友？何謂敵？國際間的關係，無非視利益為轉移，夢想他人援助者，亦可以醒矣！

縱察現代的國際政治，無非是經濟的爭鬥，我們就歷史上觀察一下，果然歷來的戰爭都是由經濟戰爭而起，不過每次在

戰爭告終以後，經濟問題依然未能解決，戰爭既不能解決經濟問題，然則何為乎？此自相殘殺無謂的犧牲？現代的戰術較前更進步了，精良的戰術，決不是激的解決方法，美國的一個著名學者，楊氏(Owen D. Young)說「戰爭的科學」已完成，我們現在應該建設一個和平的學』。(Une Science de la Paix) 和科學，一旦實現，人類幸福胥有賴焉。

編輯者言

邵洵美

The Chinese editor addresses his countrymen and women. He believes that 'Diplomacy is a big Lie'; and that the real friendship of two countries can only be obtained by mutual understanding of the customs and inhibition of both nations.

「外交是一個大謊」這成語是全世界公認的；而兩個國家的人民的友誼也時常會是一種官冕的敷衍：見到面時，互相顯耀自己的長處，又互相那指對方的短點；背過身來，却總是一種過分的指斥與刻薄的譏笑。這一類的幕幃不撤除，這一類的面具不斷破，真正的友誼是決不會建樹的：什麼中外文化協會，什麼國際幽默社等的組織，便也不過是表面的醜陋罷了。

交通是一天天的在進步，各國人民互相接近的機會是一天在增多，以往的儀式的友誼是一天在顯得虛偽：現在實在是一個剖心相見的時候了。但是要互相了解，先須互相認識：要達到這個目的，那種公家的文件，當然又是不可離的；而文化的交換乃是一種必然的需要。但是所謂文化的交換又決不是骨董的搬運，我們打倒了「殖民」式的學術，我們是要「活人做朋友」！

所以我們相信，幾個絕無國界成見的寫作者，互相又是知己的朋友，來合作編輯一個刊物，是達到那個目的的最如意的方法。

我們對於刊物的性質，也曾經有過多大的商討。最先想到的當然是一種完全文字的刊物，內容介紹各國文化的情況，并作最誠懇的直白與最透徹的批評。但是現一種的刊物，定會發生一種高深的墮落，一般決不會對之發生興趣：少數人的享受，也不是我們所設圖的。淺明而真切的，當然更適

於讀者；同時還更可以提高興趣：我們於是決計辦一種圖畫重的刊物。圖文的性質，又是解釋重於研究，訴述重於批評。譬如本期英文專著中有一篇關於上海四人行為的文字，那種率直白白是值得佩服的：他的目的是在提醒兩人的錯誤，所以由西人執筆。中文專著中有包應蓀先生解剖國際形勢的文章是使我們對國際先有一種概括的認識。辛基雷先生的「最近來華的四文人」雖是一篇訪問記式的文章，但其中對於中西人士互相認識方面有極大的貢獻；我們應當特別注意。

像這一類性質的刊物，在中國還是第一次的嘗試；開始的時候自然免不掉許多意料中的麻煩。即以中文專著後面的英文說明，及英文專著後面的中文說明而論，看去極簡易，但是做來煞費工夫。每一件東西，都須得到兩方面的同意。所以我們籌備的時間竟化了幾個月，現在總算一一習慣而順手了。

我們這個刊物本定二十頁，售價一角六分，其目的當然是在減輕讀者的負擔；但是消息一出去，各方面都反對，原因是中國的幣制尚未統一，大洋一角六分，算起小洋來，煩非凡。經過幾次的商討，於是決計增加篇幅至三十六頁，定價則提高至大洋貳角。相差四分，材料費予多一倍，這種苦心，讀者想能原諒的。

我們歡迎來稿。關於中外交涉間之一切誤會，能有詳細之描寫，透澈之解剖更好。

SHANGHAI IS SWELL

(Continued from Page 6)

some more and then the husbands come and there are cocktails, lots of cocktails, and then dinner and then sometimes they play some more!

Really, time flies so that I don't get to do half the things I want to. I ride three times a week, sweet little Mongolian ponies, they look like toys and behave like demons. Now where was I? The trouble is I had to break few dates this week, I pretended I forgot, and got by with it, but as everybody else does the same thing, people don't get mad at you the way they do at home. That reminds me, you always say HOME after you've lived here a year. HOME may be England, Ger-

many, France, America, Brazil or Iceland, but if you live in the Orient the rest of the world is HOME. Sounds kind of funny at first.

I don't want to seem a snob, but I must tell you one other thing that is terribly exciting out here. Of course I've always been brought up to be democratic, I think all modern girls are don't you, but still, there just is SOMETHING about going around with counts and barons. My dear, Shanghai is full of them. And I must admit I LOVE the way they kiss your hand. Now don't go and quote Lorelei at me—of course I don't believe a word they say, but it does buck you

up. Even in Hollywood where lots of nobility comes and goes all the time, you really have to be more than poor little me to meet any of them. And out here my dear, you just meet everybody—people you'd never meet at home. I mean at HOME. So take my advice and come over. The Chinese tailors are wonderful, they can copy anything in the world, all you have to do is show a picture, and so cheap, my dear!

Is your mouth watering? I hope so. It's so much more fun to have a really old pal to go around with, someone who understands you, like we do each other, two girls can do so much more than one, if you know what I mean. Honestly, Lu, I mean it. Shanghai is SWELL!

Love from
Sheila.

WHERE THE BLUE BEGINS

(Continued from Page 24)

nests at will. Happy day, happy day. May it come soon.

Some years ago in Chicago a certain impresario brought a little theater group to town. They gave high class plays and the people stayed away in droves. One day the impresario invited the public to an open meeting and lectured them severely for neglecting this opportunity of acquiring culture. "What I am trying to do here in your city," he said, "is to elevate the stage." A friend mine rose in the rear of the house, and replied; "My

friend, you are suffering from an optical illusion. You think you are elevating the stage, whereas you are merely depressing the audience."

I was working in a Hollywood studio at the time the League of Decency got under way. The movie moguls were frightened. They rushed this way and that, cowering together in little conferences, and timidly issued weak denials of guilt. Then lists of banned pictures began to appear, and lo and behold, the public nearly broke down the doors trying to

see them. The movie moguls took heart. They realized their public hadn't deserted them after all. Good old public, you can always count on it to react violently to coercion. Tell people they mustn't do something and that's all they need to start them doing it. The storm blew over. The wind died down. The movie moguls came up from their cellars and walked once more in the California sunshine. They even began to joke about it. One said when asked what he thought of it all:

"Now that the ministers have emptied the churches they are starting on the theaters."

現代國際政治的透視

接上第三頁

為一個相持不下的局勢，立即可以引起重大的糾紛，或武力相見，勢在尤難預料。日本對中國始終持強硬政策，至對於列強則尚須熟思細行，東北現在不是完全在日

本掌握中嗎？關於東北的利益，論理日本可以獨佔，不過前次轟動一時的煤油專賣問題，於英國經濟考察團趕赴東北之後，忽告平息，此中祕密實堪注意，亦可窺見

日本對外政策之一斑。現在全世界的均勢局面已將成就，日德波俄聯成一線，俄法遂起抵抗，彼此設法牽制。至於英國，則始終維持其均勢的政策，時而向日暗送秋波，時或向美表示不妨合作。說到英國，他對於歐洲事務，是不願多所顧及，至於

續見接頁

我的外交

邵洵美

Mr. Binmay Zau tells about his failure to like foreigners when he was a child; and how he hated them, when he returned from Europe, on finding that some of them had forgotten the manners they learned at home. He believes that human beings are born friends and we must try some how to bring them together. He hopes that the foreigners will not pity Chinese instead of respecting and sympathize in lieu of understanding.

我小時候最恨外國人。原因是當我六七歲那年的新春，和幾個小朋友，在後門口的一條街上，放月炮。忽然一個外國人坐着黃包車經過，有一個月炮掉在他身上。這種情形本來是常有的，誰知這個外國人却像一隻受了傷的老虎，立刻從車上跳下來；我正在疑惑他為什麼那樣胆小，他却已奔到了我的前面，對着我頭口一把，將我沒命地拉到巡捕邊上，嘴裏說了一大串氣急的話，又對我重重地打了一下。我是不常到街上去的，天大的事情我不怕，我於是也縮住了他的衣裳用頭撞去。他再想打我，竟被巡捕和我的家人攔住了。他氣得更厲害，叫得也更響。這時候我的英文教授，已經趕到了風塵趕來。他似乎說要到捕房裏去辦理，我們便一起向愛文義路捕房走，走了不上幾步路，他忽然東望西望，用手招到了一輛黃包車，不聲不響跳上去跑了。我從此見到外國人便恨。而這一位先生在我頗重的印象，更是永遠不會磨滅：他身材極高，臉色棕紅，一身藏青的衣服好像已舊得厲害，說話的時候手會抖。

後來我去了歐洲回來，見到上海的外國人更恨。因我在國外住久了的經驗，一望便可以知道他們大半非高尚的階級中人，尤其是在電車裏碰到的那些，他們不懂禮貌是當然的。我於是一找到他們的錯處便不肯放過：相處是常事，有幾次差一點鬧大瓶子。當時有一個青年，時常在電車裏，為了被外國人推了一推，用冷靜的笑容問他到了中國是不是已忘却了禮貌；對方強項時，便又要同車的外國人勸那位先生不要看輕自己的人格；這青年便是我。像這樣的交涉，十次有十次是勝利的。

後來因為某種關係，不常在電車裏來往，於是好久不相見了。漸漸因為各種的機會，便和一些高階的外國人發生友誼了。這時候我才一次當時恨外國人的那種意見。原來他們都很抱歉那另外一種外國人的行為。但是他們的禮貌雖然無懈可擊的地方，而他們對我們的態度却總不是十分親熱。他們對我們似乎憐惜過於尊嚴，同情過於了解。我那裏希望這種虛浮的敷好！我於是立志要去明示他們。

我相信人與人間是有一種天生感情的

，國界不是一種障礙；言語與習慣的異同才是隔膜的原因。往昔一般人因為言語的不便，於是懂得解釋；又爲了自己的缺少信心，於是不敢把外國人讀進屋裏，一意去遷就外國人的習慣；結果是禮貌健全，文説雖深，中國人在外國人眼裏始終是一種神祕的動物。

所以我遇見一位新的外國朋友，便毫不憚麻煩地先指出他們已往的成見的新誤，更極力設法使他們有一看我們真正生活情形的機會。我請起客來，絕不邀他們去吃西餐，也聽得到那數字洋式的籠子上去；我時常請他們到我家裏領飯，也聽得用酒席。我更痛恨一般高等華人慣常的那類話，如『上海不是中國，真正的中國在北平。』似乎上海是外國的殖民地，我絕對不承認。我說起來，中國是最大的國家，情形當然複雜；況且近海的商埠也必然有一種異樣：不必詫異，更不必懷愧。四處是中國，北平是，上海也是，你祇見到一角不能說已見到全局。

我又力勸他們的女太太們千萬弗不三不四地穿中國衣服，如把繡花裙當披肩等滑稽事。我說他們應當用誠懇的意思，不可用好奇的心腸，來和中國人交往。則真正的友誼才有得到的一天。

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SHANGHAI IS ROTTEN

(Continued from Page 7)

which have been produced in recent years, not more than one has been allowed to be shown in the Settlement, and that was a film of an Arctic expedition.

Even Soviet films which the Nanking government censors have passed for exhibition, and which have been shown in Chinese territory, have been

banned from the Settlement by the police guardians of culture. All the facts here adduced for the International Settlement, apply equally to the French Concession. The French colonial is little different from his British brother under-the-skin.

ism'.....dignity, simplicity and originality.
These interiors show what can be done
without going to extremes.



摩登傢具在中國各地的櫈窗臺，已擺得琳瑯滿目，鋼鐵早已奪取了紅木的勢力了。但是就藝術的眼光看，中國原有的一切綱領，是有保存的價值的。在此地，我們可以看到新中國家用器具之模範：這些器具的主人翁是早就受人讚揚的了。



Modern Interiors

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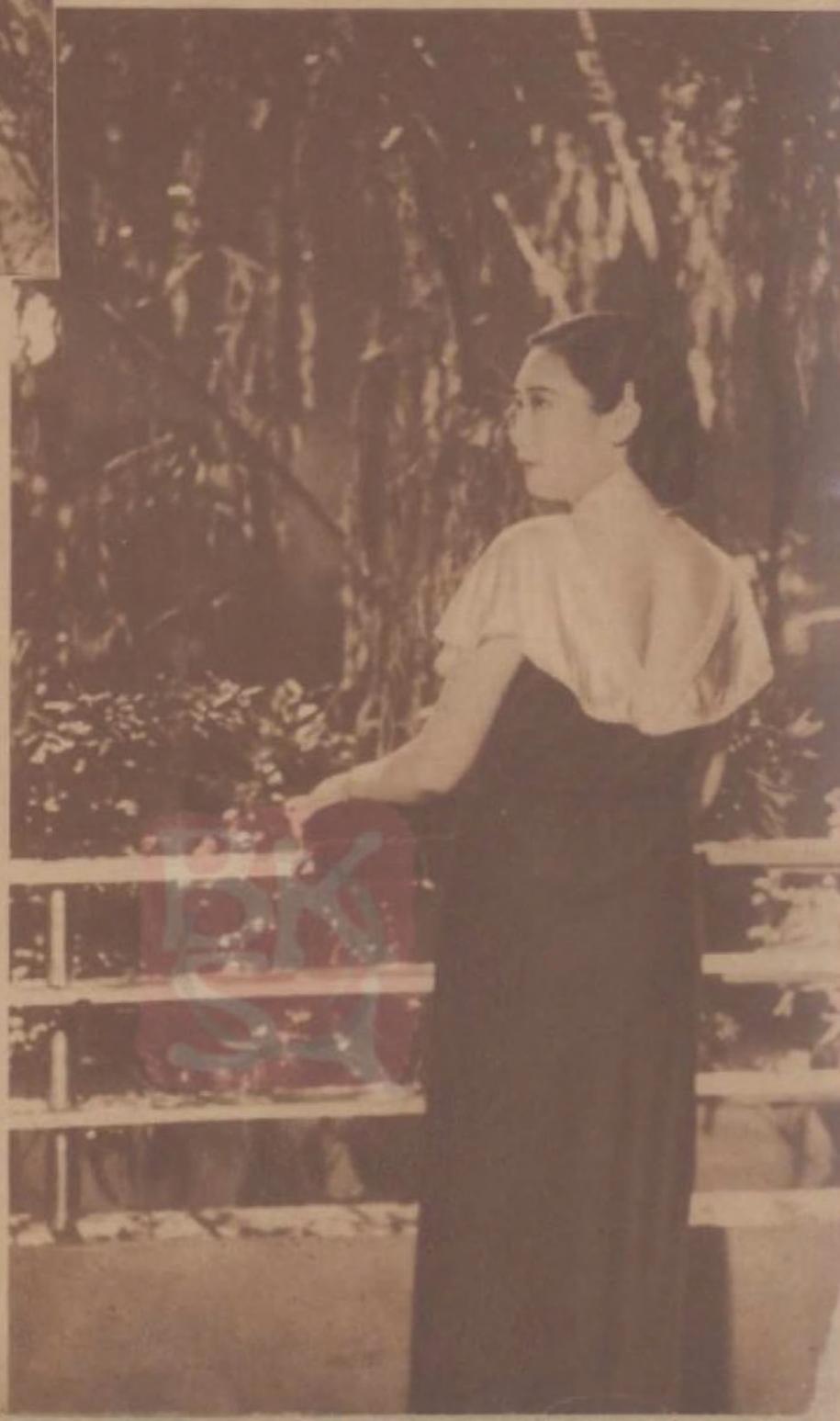
徐來 Miss Shu Lai

Twinkle, twinkle, little stars!

Since China has adopted motion picture making, Chinese girls have begun to learn how to express their thoughts with their faces. They have at last learned to laugh and cry in front of thousands of spectators, and are no longer shy.

中國銀幕上之幾位女明星

胡蝶 Miss Butterfly Wu





黎明健 Miss M. K. Lee

高倩蘋 Miss C. P. Kao

袁美雲 Miss M. Y. Yuan





LADY PRECIOUS STREAM
上海公演熊式一譯紅粵烈馬主角四人

WHERE THE BLUE BEGINS

(Some Notes on Movie Censorship)

J. P. McEVOY

本文作者麥克歐威為美國好萊塢名攝影家，文稿美國電影檢查禁令。攝影劇之趣味全被毀壞而高下；欲教真社會道德教育苦手，若使劇院變為教堂則剛取供養，文學藝術則當而理。

Censorship is the art of minding the other fellow's business. It is also an insidious vice hard to break off. Once a censor always a censor, and the better their intentions, the worse their manners. Some day our educational system will be entirely overhauled. The college curriculum as we know it will be abolished and instead each student will be given a four year course in the difficult art of minding his own business. Graduates of such institutions will be in great demand and their success in any field will be assured. I see no other way of getting rid of censors, and get rid of them we must.

The movies suffer more from censors than almost any other enterprise. That is because the men who make the movies are cowards and won't fight back. I will admit that the censors make a fight difficult, since they usually advance to battle behind a screen of women and children. You hear a lot about the children who have been ruined by indecent pictures. This is bunk. Most censorship centers on the love scenes in a picture, and love scenes bore children to death. As for the alleged bad effects of the gangster pictures, most of our lads still would rather be cowboys—and Edward Robinson in his best days was never half as popular as Tom Mix.

There has been a lot of criticism of Mae West. Because little girls would switch their fannies and say "Cummup an' see muh sum time" they were

supposed to be going to hell entirely. Now what is the truth of the matter? Well, little girls have been switching their fannies about for many thousand years and I suspect they will go on doing it long after Mae West has rested hers. I submit it is a commendable gesture and I like it. But whether I like or you don't censoring movies won't stop it. As a matter of truth there is nothing subversive of morals in a Mae West picture. Mae is not a high-priestess of carnality, as the censors would have you believe. She is just a gay-ninety cartoon of sex. She is not a lure, but a laugh. Mae on the make rolls them in the aisle with glee. As far as audiences are concerned Mae West has no more sex appeal than Minnie Mouse. But censors think differently, proving if proof were needed you can't be a censor and have a sense of humor.

Where censors make their

India.....Imperialistic;



mistake is confusing the issue. When they talk about bad morals they probably mean bad taste. On this count Hollywood can plead guilty many times a year. But if the censors want to do anything constructive let them raise the good taste of the audiences. There is a saying that people get the kind of government they deserve. That holds for movies too. When audiences are ready for better pictures they will get them. They will get them by the simple process of demanding them and supporting them. No studio can afford to make pictures that are too far in advance of the public taste. The fate of the leader who gets out too far ahead of his army is well known. We don't need better pictures as much as we need better audiences. And by better audiences I mean audiences with better taste. This will come with better education. Not more education—people have more than they can handle as it is—but better. I have suggested one reform—a four year course in minding one's own business. Not only would this result in improving the taste of the public, but it would dispose of all reformers. The country would immediately become a much better place to live in. People would skip like lambs and sing like birds. They would feel free to moult and mate and make their little

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外灘公園 Public Park

白渡橋 Garden Bridge



外灘西人銅像
A Statue on the Bund



黃浦 Hwang-pu



歐戰紀念碑
Cenotaph on the Bund

GUIDE TO SHANGHAI

1. THE BUND



黃浦 Hwang-pu



蘇州河畔 South Lake Creek

外灘 The Bund





天津的名角



天津小姐



白塔风景



天津书生

PEIPIING SKETCHES

Yih Chien-yu



舞台上的老者



雨中速写

Mr. Yih Chien-yu, well-known strip cartoonist, and creator of "Mr. Wong", took a holiday and discovered much to his surprise and rage that he was unable to stop working. These sketches, in more serious vein than he has hitherto attempted, are the result of his vacation.

笔下的「王先生」真是名满中国，那都皆晓的了。在他的眼中真，但底不是漫画，这次北平的旅行，带回不少样本，妙趣横生，真令我爽快一部份。

O-MOON-JEWEL OF THE CANTON ISLES

本文述及澳門的形勢及風氣，對於該地歷史，言之極詳。澳地本我國屬地，現已被人分佔，實為頗為。此地原為英國地理學院所持，而被香港所取，尤為本文所發，感情激盪不凡。



O-Moon is old Macao, for many years notorious as the hideout of the fiercest pirates in the Isles. In later years it played a most important part in the opium traffic with China. Even now to the many who know only of its Fantan houses, it is known as a "gambling hell." But to the Chinese it is known by the euphonious name of O-Moon, which seems much more appropriate for the quiet, little, Portuguese colony that is the Macao of today. They say that the pirates are gone. Perhaps it would be better to say that they are out of sight. In these days of poor trade opium is only for the few and favored rich.

For almost three hundred years this little colony was the only European possession in China. Founded in the year 1557, it is the oldest European settlement in the Far-East.

It was Vasco da Gama who first found his way in 1498 to what was then little more than a pirates' lair. The peninsula on which the city now stands and the territory for miles around were harassed by daring and formidable bands of pirates led by the notorious Tchang Si Lau, the "King of the Canton Isles." Tchang was a roistering old devil who spread terror throughout the islands and openly defied the authority of the Imperial Government. After suffering at his hands for many years, in desperation the Chinese Authorities sought the help of the Portuguese. Combining forces they drove out "King" Tchang and all of his followers. So complete was the rout that pirates did not venture again into this region for many years. Then came Cam Pau Sai, a powerful pirate leader commanding an army said to be over 80,000 and a fleet of lorcas 500 in number. Cam's prowess had been great in the neighboring islands, but he had not before fought against the foreigner and his well equipped forts. In a furious engagement both on land and sea, Cam was defeated and his forces scattered. For a hundred years peace reigned until there rose up in the island of Colowan, a group of upstarts more ambitious than powerful. A punitive expedition was sent by the Portuguese in the face of which Colowan's ambitious ones faded away very rapidly. Since then there has been quiet. So they say that the pirates are gone and perhaps they are. But when is a pirate not a pirate? When he is a fisherman. And obviously a fisherman is not a fisherman when he is a pirate. There is even a middle ground. There is an old custom among these people of stealing one another's fish. In any other part of the world it would be called piracy. And too, there are a number who would gladly pounce on some unprotected trading junk, did they not know that in Macao harbor are Portuguese gunboats that are very fast and have guns that shoot very far. After the opening of Canton to foreign trade and the cession of Hongkong to England, Macao went into a rapid decline in commercial importance.

N ISLES

J. RODD MOFFETT

It possesses a beautiful, almost landlocked harbor; once crowded with great trading ships from all corners of the world; now it is cluttered up with junks of every description. Some are stout and seaworthy with great poop decks rearing high in the air. Some are almost as broad as they are long. Others look old and beaten, their hulls patched and their sails tattered. Here and there about the harbor will be a small tramp, paint peeling from her sides, her stack red with rust. Here and there along the wharves are the boats that run daily between Macao and Hongkong, and others that go up the Pearl River to Canton. A familiar sight is the old "Tai Hing" leaning up against her wharf. Strangely the "Tai Hing" always settles against the wharf regardless of which way her bow is pointing. The native boatmen say that she is just tired—that she has been running back and forth from Hongkong too long. Anchored in midstream are usually a few very sleek looking Portuguese gunboats.

On the many junks massed about the harbor one finds numerous traces of pirate days and of present preparedness against fishermen when they are not fishermen. On the larger junks can be found as many as eight and nine breech-loading cannon. With their long rusty snouts sticking out through armament of boiler plate, the whole presents a very formidable appearance. The guns are charged with an amazing mixture of black powder, old rags, and an interesting collection of old bits of iron, broken crockery, boot tacks and rusty nails. One suspicous that the value of the guns lies more in their appearance than in their deadliness. But the average junk skipper seems to take great pride in his guns and the more guns the greater the pride. Even in the Southern Isles there is no disarmament.

Formidably crowning the hill on which the city is built is an old gray fortress, grim reminder of days now past. Though antiquated, its power is still expressed through the green and red flag of Portugal which flies from its battlements. Sprawling up the sides of the hill are the many square houses which make the city, with here and there standing up above the rest, the impressive white dome of some public building. In the houses we find light blues, pinks and yellows. The roofs are red tile spotted green with lichen. There is the gray of the fortress, the green of the grass below it, and almost always the blue of the sky about it all.

Here are gloomy pawnshops standing side by side with the yellow and green glitter of Fantan houses; here are silk shops; gold and silver smiths; fortune tellers with their inevitable bamboo sticks; medicine shops with their intriguing array of dried snake skins, sea horses, deer horns and ginseng; portable food shops; a meat shop selling as a specialty water-snakes, from which will be made that delectable delicacy, "Cheng-si"; here even a side-walk sage with his trained sparrow. All of this and more mingled with the shouting of rickshaw coolies, the squawks of automobile horns, and a few native musicians gives a picture of Chinese Macao with "sound effects."





Dorothy Black

「我到過英國，我更喜歡英國的文學。」她如她的臉色竟然變了。

「先生，你真叫我失望。像你這樣聰明，為什麼會從中國回來？你為什麼把寶貴的時光去研究外國文學？中國文學不是能夠你去享受了嗎？」

我聽了而沉不知道怎樣去回答。我又不禁慚愧得發紅了。她接着說：

「請你不要見怪，我實在太佩服中國人了。我一心認為你，這禮貌和寬容來欣賞你們的實力，假如你們却在瞧不起我們；我實在弄錯了。」

「但是你們的藝術也實在值得我們佩服。」

「不然，我們有莎士比亞，我知道你會認錯的。我很感激你的愛護。但是你應該明白你們自己家裏的莎士比亞。」她又說：

「我以前就讀中國，因為他有個性。他那樣同時又認識自己的偉大。但是他現在失掉了自信力了，他已經遠遠去學外國了。那樣是完全沒有藝術價值的。假使

你們一切都和英國美國一樣了；你們再有什麼能使外國人稱贊的呢？」

「你的話不錯，白蘭克女士。」我模模糊糊地說。

「先生，請你對你們英國的先生太太說你最鄙視的到底？」我謝了她一聲就辭別了。我深深地感謝她這一頓忠告。

(四) 蘭克 J.P. McEvoy

「哈哈！他們坐着吃飯，坐着接客，坐着做事情，他們幾乎是坐着走路的。」麥克羅先生正在預備寫一本這裏的旅行記。他已經寫了三篇關於日本的文章，將交給《獨立報》發表，每篇的代價總計是三千元美金。

他是一位好客場的名醫。他的身材不高，年紀不大而相貌已灰，圓臉；這看來是大科學家愛因斯坦氏。我請他吃兩次飯，每次他總喝得半醉；所以不上幾天，我們已很熟了。

「你要了解中國，非先和中國人發生真正的友誼不可。」

「但是你們總不肯說真話。」

「你怎麼會覺得中國人不肯說真話的呢？」

「我並不是說中國人。我是在說你們太客氣了，太要使我們覺得舒服，於是萬萬無趣，於是我們便變成木人頭。」

麥克羅喜歡說笑話，他說：「講笑話的訣竅，是取笑你自己。」他時常取笑他自己。我們有一天在路上碰見，他便拉住了我說：「我寫了一篇關於上海的文章，請你來讀一讀好嗎？我要你改一改。」

我便到他的住處。他住在百老匯大廈。到了那裏我遞一口紙把他那篇三千字的文章讀完。這是一篇描寫黃浦江和蘇州河的文字，有許多新發現，我記不起了。他看我不肯改，便說：

「這篇當然沒有多大意思，第二篇也許更有意思，我一共要寫三四篇。這篇有四，不過是我從里屋窗口看出去的景象。

我不懂中國話，所以耳朵沒有了用處，嘴也沒有了用處。除了肚子，都歡迎我這裏的一篇文章，不神奇的。」

他那篇文章裏引用了不少老子的話。我問他從那裏抄來？他說：

「我早就背熟的，我們以前都把來當英語課；你要盡把一切哲學家的詞，並喝醉了酒及發謔，都會變成極好的英語。」

麥克羅現在到漢口去了，不久要回上海。我和他的談話多極了，一時反而忘不掉。我相信他將來一定會寫出一部真能了解中國的著作來。

J. P. Mc Evoy





Emily Hahn

此外我們又找了不少當時美派作家的話，我講得比她多，當然我不必把自己的話記下來。她臨走的時候說她不久也許再到中國來，並希望我能先上英語去，她笑着說：「你何妨到倫敦來看中國演習會？」

(二)項美麗 Emily Hahn

比考德後一天到上海的有英國名小說家項美麗女士。我在第三天下午便碰見了，那是在南京路五十號萬國藝術劇院的演講室裏。那天正有一位德國演員學專家博士演說英國小說家勞倫斯身前逝世，我們都去聽講。她坐在最前的一排，我坐在演講台邊上；她還未經介紹，但是從她聽講時那樣活潑的表情裏，我知道她一定便是斯密來華的那位女作家了。那天她不帶帽子，穿了件深棕色的大衣，手裏捏了枝鉛筆，一本旅行時裝表；一看便明白她還沒有佔着上海一般洋人的習慣。她毫不用詭異的眼光看着我們，小說家不是不應當有國界的成見的嗎？

毛博士的演講完了，聽眾便都待出去。項女士坐着不動，她總是含笑望着那一羣急忙地要跑出去的人們。到後來我才知道，她是在等着該院的主任黎立契夫人一同乘車回去。我於是託人介紹了，把她請到隔壁的椅子上坐下來談話。項女士絕沒有一絲見到陌生人那樣不安的神氣。她也不寒暄，直捷爽快地對我說：

「先生，你看我那樣受寵若驚的樣子嗎？我在英國從沒有受到在中國這樣禮遇。你們的感情，好像把我當作世界古今第一著作家看待了。兩天來，時時刻刻是新聞記者的帶笑的問句。我簡直不相信自己曾經寫過小說；我好像連話都不會說了。今天晚上我要到華會飯店上演講。假使你們真想那樣趕我，不上幾天，我會變成目空一切的狂人！」她笑了。

「項女士，你預期在中國住多少時間呢？」我問。

「你要不要我多住呢？你們擔心我會住久了變成中國人嗎？」

「我們怕你住了不久便走，將來寫的小說，既使用中國題材的請，又會和勃克夫人一樣理想，一半虛構半說。」

「你說得真好。放心好了，我必須留住幾年呢；同時我決不取用中國題材寫小說。我最最怕被罵的。」

項女士向不滿三十歲，口音並不是塞着鼻子的純粹美國腔。一問，果然她曾經在英國牛津大學住過兩年。她的著《刀碎骨肉》的短篇小說外，有長篇五六部。她曾經單身入非洲中區，著遊記一冊，極受讚美。新作「情史」，在聯美出版社，她自己所未見到。我問到她對中國的感想，她笑道：

「我來了這兩天呢。你當然不希望我回答一句毫平常的答話吧？我雖知思想，我來了兩天，早晚在報紙上讀過。我喜歡吃茶，所以來不及研究。我祇能說林語堂先生的英國話講得好；還有幾位中國太太的皮膚白得可愛！我祇覺得以前所聽到的關於中國的傳說，完全是謠話。我相信我將來會鍾情於中國。」

項女士現在已決定久住中國了，完完全全地認同了。希望她不久即把她新作完成。

(三)白東克女士 Dorothy Black

我去拜訪白東克女士是項美麗女士介紹的。她住在華豐飯店，我去時，她已在茶室裏等我了。

她的衣服穿得極整齊，項頭高高地掛着小牌子，坐得很直；我一看就知道她是位英國紳士太太。我於是把她的聲音放低；她總是用懷疑的眼光看着我。我看她還不願意說話，於是先說了一大堆關於我對英國出發前的意見；她忽然打斷我的話說：

「你怎麼英國計算得這樣好？你為什麼對於英國的文學界還如此熟悉？」我聽她這樣一問，頓時心中大快，於是得意地回答說：

最近來華的四文人

辛 墓 雷

These are interviews with four writers recently arrived in China. They are: Noel Coward; Emily Hahn; Dorothy Black and J. P. McEvoy.

在外國人的眼中，我們中國始終是一個神秘的國家。他們寫的文章，形容起我們來，似乎每家都有一個荷花池，空中早晚有神龍在飛翔。這類外國人這都是對於我們同情的，他們對於我們古代的文明確實表示仰慕。另一種外國人，大半是商人，他們既沒有閒工夫讀書，也沒有那種耐心去觀察，談到中國，他們不是說該高興地高興，便是說向那裡烟客；他們嘴裏的中國人，腦袋那有一絲頭腦，走路路來一定都像入股一步一倒的可笑。記得有一年在英國一個有名的城中，碰到一位老年的貴族，他知道我是中國人，便很疑惑地問我說：「聽說中國的貨物中間有個洞，究竟是圓的還是方的？」

我們當然不希望每個外國人都來研究中國問題；但是憑了他們的一知半解及道聽途說得來的消息而談中國，實在是不應當的。我平時碰到這種事情，我總生氣。

但是自從一二八事變以後，外國一般智識階級對中國已變了一種態度；同時對政治有興趣的，甚且以為這中國離世界和平亦有莫大之關係。於是各種專家先後來華；對於一切學術、政治、經濟等問題，也用了誠懇的態度去研究了。勃克夫人因了這個特質，她的描寫中國農村生活的小說便大受歡迎。她的最有名的一本『大地』已譯成二三十國文字；麥高溫公司且用巨資將拍攝成電影；這是一九三四年世界文壇最熱鬧的一件事情。

因了文學的力量，使外國人對我們的內在生活有進一步的了解，是一個極好的現象；我們對於文化事業感到極大興趣，更應當對之表示熱烈的歡迎。

自從勃克夫人的小說轟動全球，歐美各國的文學家輩子來了不少。即著名出版家如凱恩氏及羅勃特氏等也來了不少時候。名作家來的有英國大導演和塔柯爾、考德氏；大飯店作者梅吉·包姆女士；小說家白東尼女士；項麗女士；及好萊塢名媛作家多麗絲等多人。包姆女士抵達時，記者請回答簡單，未得會答；其餘四位作者，我那時有晤談之榮幸；茲略記如下：

(一) 勃克爾，考德 Noel Coward

他還是不到四十歲的少年，但是他的聲名却已使全歐美的女伶咋舌了。他在五年前曾來過一次，他的劇作『私人生活』即在外灘匯中大酒店中完成。這次來，他並不願在中國多住；我見到他的時候，他已收拾好了行李轉乘上船了。五年前他來華的時候，我並沒有見到他；當時他的名字在中國，尚沒有現在這樣熟悉。他的劇本先後攝成電影，在中國放映者有『海春光』等四五種，所以我這次聽到了他到埠的消息，決定了主意，非和他一談不可。

他的臉色紅，正是英國人的棕色；身材六尺左右，外國人中間不能算高。他穿了一身深灰色的衣服，甚為潔亮。握手時，我說了聲：『你好，考德先生？』他極得意地說：『先生，你是第一個不把我當懦怯者用的。』原來他的名字在英文是 Coward，假使你譯作了『考德』便帶上了『懦怯者』的意思了。我們於是談得格外投契。

他五歲即上舞台，他平時的一舉一動無不是在演戲。他的劇本，每句都要受到觀眾熱烈的讚美，無異因每一字一句沒一處不喜歡；我們更可以說，他的劇本上演，

觀眾竟會覺得並不是在看戲。藝術是衝奇的，詩句是簡單的，情調是輕鬆的；大部分是屬於宣傳的，所以容易叫人興奮。我問起他的自傳，他便說：

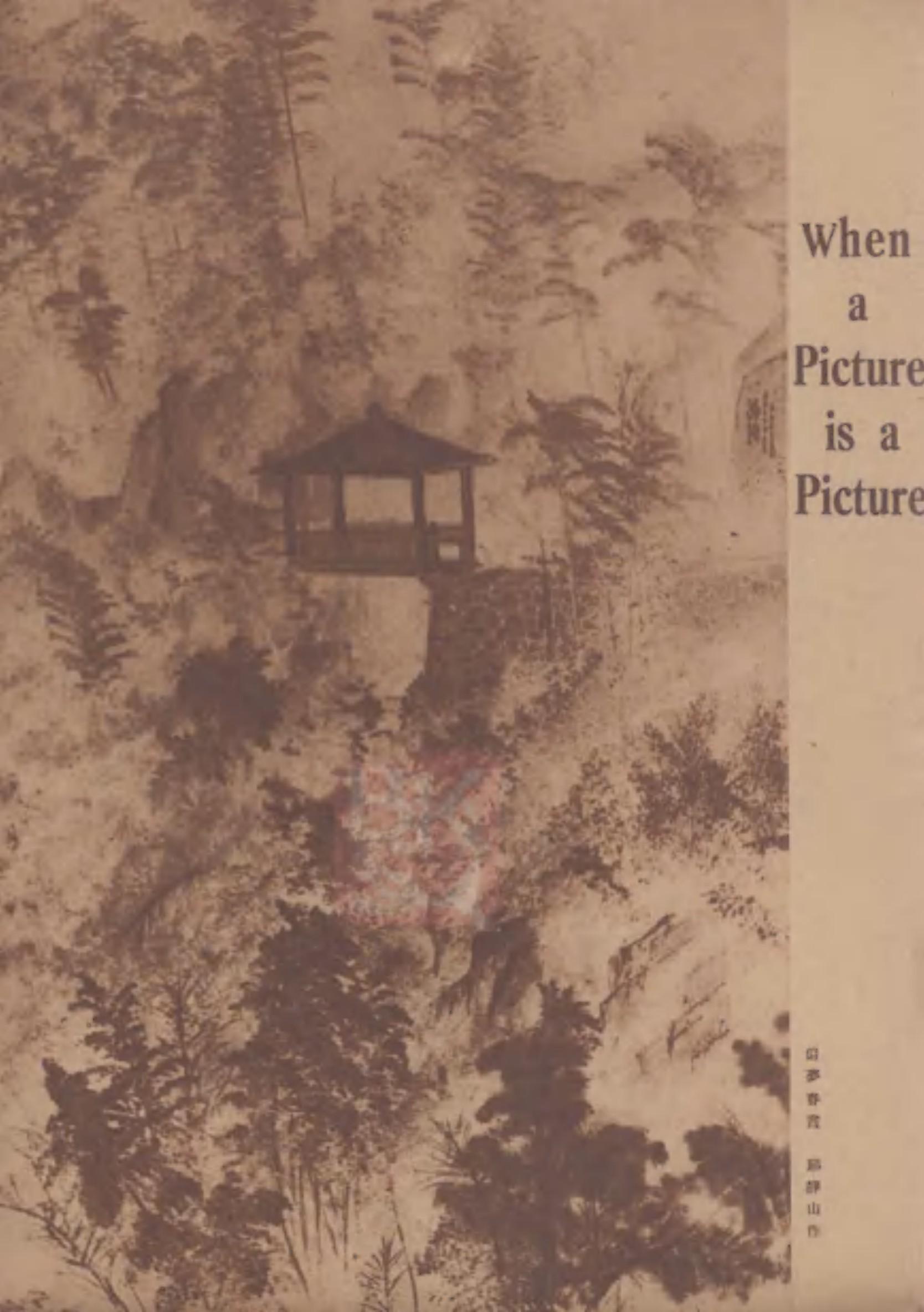
『不過，我正在寫我的自傳；其實我不過是編一個不上流的劇本罷了。我的劇本跟感情節不同，但都可以說是一種情感的遊戲；在這方面看來，那麼，他們可以說都是我的自傳。不過我的自傳是會叫人生氣的，我對於愛情是不冇趣的狂妄，我是一個易怒的人，我會把我的對象看作是我的木偶的角色。』

我問起他想不想採用中國題材來編劇本？他說：

『我很想，但是我不敢。我不願意取鬧自己，同時又侮辱人家。中國的歷史是值得重視的，但是我不想把中國的古董搬上舞台。要是我採取中國題材，我一定要寫近代的中國；但是近代的情節，在表面上看，全世界一樣，而要了解骨子裏的一切，我至少得在此地住上幾年。』

Noel Coward





when
a
Picture
is a
Picture

日暮春晓 郎靜山作

龍

DRAGONS

There are different interpretations of the birth of Dragons; in China, some of us even believe they are born on walls and roofs. we find dragons everywhere, and we expect them, still alive, to come back to us when the day arrives.

龍的產生始終是一個神話。不論世間是否真有真動物，他的尊貴的頭腦，已足夠使我率之如神了。在橋上，在屋脊上，在器具上，在衣服上，都有此種神獸在顯耀；這真是藝術之最高表現了。





EEDOMI

舞台舞者
Stage Dancers



歌星
Actresses

EE
DOMI

运动员
Athletes

政治领袖
Political Leader



大学生
College graduates

电影明星
Movie Star



The present generation of Chinese women is vigorously making up for centuries of inactivity. Cinema actresses, public speakers, dancers, athletic schoolgirls, students, are ready and willing to do their share of the world's work. The mass wedding bears witness that they have not forgotten their femininity!

現代中國女子的面貌

THIS FR



華國大婚
Mass Wedding



國外旅行家
Tourist



音樂家
Pianist

The Ministry of Communication

The Tower in the Ministry of Communication



The Open-air Stage





The Resident of the President

The Ministry of Railways



The Club for members of the Kuomintang.



NEW NANKING

新南京

we believe everything is new there, and forget the fact that it was a capital in the Ming Dynasty and that a real emperor did dwell there. All the new buildings are copies from Ching palaces, but the atmosphere is entirely up-to-date.

我們的新京，到底並非新奇；而想明剏這都城的熱鬧情形，真是一個最理想的風景，他的地勢，在在足以表現這一定與確。我們希望不久的將來，南京當成爲全世界名城之一。

Darling Lulu;

Heavens, how long since I've written you. I've started a dozen times, but honestly, once you get going in Shanghai, you're a slave. A slave, my dear! Of course it's the most divine slavery, for never never in all my life have I had such a perfectly thrilling time! I mean, there's something to do every minute of the day AND night. I'm a wreck for sleep; I only hope I'll lose a few pounds out of it all because I eat like a longshoreman, my dear.

Well, I'd better start off with something definite, otherwise you won't know what I'm raving about. Of course if you WILL prefer Hollywood.... And the joke is on you because everyone I meet out here says Shanghai is the Hollywood of China (or was it that Hollywood is the Shanghai of the U. S. A.)—anyway it doesn't matter. The point is that somehow or other you meet everybody in no time at all, and everybody gives parties for you. I just can't imagine anyone in Shanghai without having some friends though, because you'd just sit in the lobby at the Cathay and try out all the drinks with the funny names, but where could you go? That is after you'd gone to places like the Paramount to dance, which IS fun, because you see the most interesting people, of all nationalities, and terribly pretty Chinese girls. Of course we are always told the Chinese are so undemonstrative, the inscrutable Oriental and all that, but my dear, that belongs to the dark ages. And I wish you'd see how beautiful the girls are! And what figures. It makes me green with envy, my dear. The modern ones wear dresses out of very sheer materials, though they keep the high stiff and OH so chic collar—skirts slit up both sides, usually a couple of inches above the knee (did you say Modest China my dear?) and form fitting all the way up and

SHANGHAI IS SWELL

SHEILA

本文論上海實際社會之歐化已達極點，到處都可得到此家鄉更多的便利；但是相處甚少，似乎毫無正經；作者用富幽默感寫給她祖國的好友，描寫她忙碌的生活。是一篇極富創意的諷刺文字。

down!

Of course there are lots of other dancing places—the open-air Canidrome, and the Majestic Gardens—there are ever so many small tables there out in a huge garden, and a big dancing pavilion, and even a stream with row-boats. And there are dancing partners, Chinese ones. You are supposed to buy tickets, I think three for a dollar, and we were so chagrined because all the men in our party danced with the girls and gave each one a ticket just as we do at home, and later we found out when the Chinese dance with the girls they give them a dozen tickets for a dance, or even a whole book full if they like the girl. THAT is what you call losing face for the foreigners.

Of course you never go home early in Shanghai. Honestly, I can't even remember all the places we've been; there's a ducky little bar called the Blue Danube, and a chap I met for whom I've quite a pass took me to the Park to dine, it's a new hotel, and terribly smart and very intimate, if you've got a special beau, and who hasn't? The men in this town just sit around waiting for the boats to come in, and some of them never have a permanent address but move about from hotel to hotel, just to be as near as possible to the last girl who arrived. Gossip has it that in the 'old days' whatever they were, girls were always brought here, as regularly as crops are sown in the spring, so that the relatives could help marry them off. But apparent-

ly the men have decided there are too many boats coming in these days, so they're just staying bachelors and gathering the roses that drift down the Whangpoo. You have to live in Shanghai to know that's a joke because the Whangpoo is about as pretty a sight as the Ganges and you know what a pretty sight THAT is!

I've played enough bridge to encircle the globe three times, at the Country Club (need I say that's the British one?) and the Columbia Club and the French Club and all over the place. I've met lots of girls who begin playing at ten in the morning, then they all have tiffin (lunch in case you don't know) and then they play some more until tea time then you get the most delicious tea, lots of cake and whipped cream and sandwiches, and then you play

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SHANGHAI IS ROTTEN

FAIRPLAY

本文是一般西人的自白，他們得一般所謂大老倌。實在是造成一切中外誤會的罪人：他們在上海竟有左右開外之權力，他們的學問有限，但既為外國人，便一定橫行；此種現象屢次見。

It is an old axiom that people should never be judged by what they think of themselves. This applies to communities as it does to individuals. In so far as it has any collective consciousness, Shanghai's foreign community has always thought well of itself. It believes itself to be the salt of the earth, paragon of all the virtues, righteous upholder of all the best that civilization has evolved. An idyllic and entirely subjective appraisal, as far removed from reality, alas! as the Moon is from Mars.

Shanghai's foreign community, by all standards of comparison, is definitely an inferior thing. Its dominant and most articulate section, the businessmen, their wives, satellites and flunkies, are conservative, hide-bound, reactionary. Without even a thin veneer of culture themselves, they suppress or aid in the suppression of everything that is culturally progressive. They have one yardstick for everything: "Does it pay? Will it yield a profit? At least, will it show no loss? Will it tend to weaken or upset the status quo?"

These attributes are the characteristic features of Shanghai's foreign business community. And it is this section of the population which determines the physiognomy of this "Paris of the Orient."

It is through the medium of the Shanghai Municipal Council, a British-controlled concern, that the taipans impress their will upon Shanghai.

Its functions are both municipal and political. Municipally it collects taxes from the population, the overwhelming majority of whom are Chinese, and applies a large slice of them to making life as comfortable as possible for the taipans.

With funds derived from the same source, the taipans maintain a special branch of the police service to persecute, hound, hunt-down and capture any Chinese who expresses, or even holds, any radical opinion upon any subject. The taipans emit guffaws of amusement when reference is made to the

reactionary campaign against "dangerous thoughts" in Japan. But incessantly, with never a let-up, they conduct a similar campaign in Shanghai.

The Special Branch of the Shanghai Municipal Police has in the past eight years arrested "on behalf of the Chinese authorities" hundreds of Chinese dissenters, from the shallowest of liberals to the boldest of Reds, including many young men and women whose only crime was chalking anti-imperialist slogans on walls or having in their possession books no more radical than Upton Sinclair's "The Jungle"!

The Settlement police do not confine their activities to the hounding and persecution of Chinese radicals. They boss the cultural scene in other directions, too. One of their functions is the censorship of films. No film which may cause offense to foreigners, or which might stir up any feeling against the status quo, is permitted to be shown. Thus, of numerous artistic Soviet films

(Continued on Page 30)





意大利贈飛機與蔣
Italian gift plane to General Chiang.
漢宜汽車路被水毀壞
Highway in Hang-kow destroyed by flood.



意大利大使歡迎羅
Italian ambassador welcomes aviator from Rome
沙市災民收容所
Refugees in Hsai shi



南京勸善社集團結婚 Nanking Mass Wedding: Tea Party



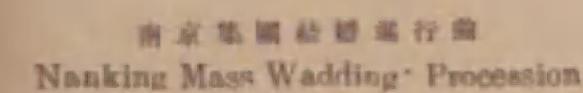
CURRENT EVENTS IN CHINA



兒童年兒童遊演
Children's Year Demonstration



新任駐比公使朱鶴翔
Newly appointed Chinese
Minister to Belgium.



南京集團結婚遊行
Nanking Mass Wedding Procession

南京集團結婚茶會
Nanking Mass Wedding: Ceremony



現代國際政治的透視

但 陰 落

A survey of international politics in the light of today's conditions. "Balance of power" is for the moment being maintained by groups of allies: Germany, Poland, Japan; Russia and France; England independently. The author foresees peace for at least a short period; we have accomplished exhaustive research in the science of war, it is time to develop the science of peace.

好戰派的權威，莫爾它（Moltke）說，「世界和平是一個夢，而且還不是一個美麗的夢。」我們從列歷史一看，果然萬百年來的歐洲是常在混戰之中，所謂和平，脆弱非凡，保障是更談不到的了，研究戰爭所以不危的緣故，要不外乎：（一）受十六世紀實體政治（Politique réalistre）的影響，或國家為最高至上，政府為對外的唯一代表，人民無參預政治的權所無。（二）最復生神的盛行，——各國無不蓄意建立一個強有力的國家，以軍事上的優勢為基礎，把法律與人道看做同般輕一樣，俾斯麥的鐵血主義是一個最好的例。一八七〇到一八七一年的普法戰爭，鐵血主義算得了勝利，法國地狀割地，忍痛作城下之盟，不過他在這個時候，已下了報復的決心，當時英國總理的法國外交家加貝特（Gambetta）就有：「常常想著不要講」的口號。一九一四年的大戰，雖說起於經濟上的衝突，要之法國無時不思一舉萬目的秘策。本來以種族不同，語言文化各異的獨立國家，聚成一團，而要讓他們歸納來自己的陣營，不去侵犯別國邊的確不是一件輕而易舉的事。歐洲在二十世紀之初，武裝的國家有十七國之多，因

為他們每個都有強大的武備，所以不期而彼此都存戒心，同受戒備。他們不講法律，只顧事實，而戰爭為不可避免之事，並不以為可為而必有以防制之，結果遂造成了一個變亂相尋的局勢。

一九一四年的戰爭，延長到四年之久，世界上的一切都為之傾覆無餘，開歷史空前的慘劇，各國的社會、政治、經濟，也因為受了戰爭的影響，發生了劇烈的變化，礙於人民直接間接所受的損失與痛苦，更加深計算；所以在大戰告終之後，各民族間不約而同的發生了一種長懼戰爭與厭惡戰爭的心理，大家都覺得人與人之間不應該長此自相殘殺，分開敵相與，以共同合作的精神，來解決未來的國際糾紛，這種人類自覺的動機，發現的確不是偶然的。於是前之以武力為侵略之工具者，今則被視為非法，須受制裁，戰爭且有從多數擴大之望，這恐觀世界情勢之一斑。於是和平組織應運而生，國際聯盟在初成立的時候，我們對於他確存着無限的希望，以為和平從此可期，不料這項政治終於回到歷史的舊軌道上去，曾幾何時，各國對外的形勢又起，不照說德國自從戰敗後，無論在政治方面或經濟方面，都受

了極敗壞的的牽連，雖屢經一時，實則無時不在調諭恢復舊日的光榮。此在聯盟固譏無足異，乃有私辟的國家亦唯私辟的談判，主張實行分配利益，若干國家並不秉持其一貫的絕對統治權觀念，一時國家主義風潮甚濃，對內以高壓為能事，對外且不受約束為主旨，儻然一十六世紀勃旦（Bodin）所稱的絕對威權。（Puissance Absolue）戰時國際形勢的形態大約於此可略觀其端。

自從國家主義復興，擔心國際政治者，都以為這種主義未免含有危險性質，足以阻止國際聯軍的底氣，而使和平遭受威脅。的確，我們就事實上觀察一下，真實意大利實行抗擊主義，中歐的國家同巴爾幹的民族都起了不寧的鬼祟；德國自從國社黨執政，希臘那樣變後，他們就曉得「國家」，他們亟取「榮譽」，認為自尊自重，紙未能達到目的，他們所取的態度是強硬的，極勇的，既不知自身對於國際社會所負的義務，更不知所謂條約。我們看了希臘的政局就可以立刻曉得他是一個馬基雅維利主義（Machiavellism）的信徒。於是苟安的歐洲政局，漸露着破綻，使人惴惴不安，或求以和平相標榜的運動，一則因為受了國家主義絕對行動的影響，再則因為受了少數強國把持的籠統，或曰寡頭，戰軍會議的產生，實因國聯本身自覺能力薄弱，所以才有此另闢途徑的創舉，不啻戰軍會議的結果，使得各國作軍備上的競爭，每次會議席上，議題滔滔，似乎



爲爭軍事上的優勢，歷來的兵軍會議，名義上雖然說是爲減軍而設，實則無異增軍。各國有鑒於此，曉得在事實上是不容易得到一個解決的方法；於是不得已轉向理論，如非戰公約發起，無非要阻止戰爭的復活，然而又事與願違，國際間的明爭暗鬥日甚一日，衝突有不可避免之勢，維持現狀的政治，(Politique De Status quo)已無繼續的可能，一時各國外交翠起活動，乃唱保境安民的論調，相串與鄰邦締結不侵犯條約，從表面上看來，不僅犯條約的構結，對於這日趨惡劣的歐洲政局，未始不能稍具緩和，至若欲藉此以消弭戰爭，則未免近乎幻想。此不獨旁觀者有這樣推測，即當局的國家，也有同樣的感覺。果然，沒有好久法國就實行延長軍役時期，尤其是德國的重整軍備宣言，不再受凡爾塞條約的束縛一舉，全歐爲之震驚。於是向之立於對峙地位者，漸趨和諧，英、法、德、意、羅特沉默的國家，亦表示態度，意大利對於德國的積極侵奧，對己未免不利，乃極表憂慮，與法宣戰於好，墨索利尼在五月七日的巴黎晚報(Paris Soir)上親自撰文，盛讚注意的聯合，而且還說：這種拉丁民族的聯合，在歷史、精神及政治方面都有無從計算的價值。英國亦以地勢關係，加以空軍力量薄弱，隨時可以受他國的威脅，於是也同法國締結空軍協定，然而又不顧法國在歐洲大陸得着優越的地位，乃與德國成立海軍聯定。至於不久以前的法俄互助公約，據說是附有祕密的軍事條款，換言之就是一個變相的攻守同盟條約。目前歐洲的形勢，已恢復了戰前的狀態，武裝和平，已成爲一般的口號。各

國都在那裏鍛造武器，充實戰力，要想以均勢的局面，來樹立一己的霸權，維持這垂危的歐局。不過我們細細考察一下，和平是否能由武裝來保持，這實在是一個疑問，法國一位學者台勒西氏，(Francis Delais)在她所著的「現代世界的矛盾」一書中說：「和平時期的武裝，其本身已含有戰爭的機會，武裝的保證，非惟不能阻止爭端，反從而促成禍福」我以為武裝和平的口號，完全是政治家的詭計，用以隱飾他們的矛盾。認云，「欲蓋彌彰」歐洲的政局，正因各國都從事武裝，而愈顯其不安之狀，戰事有一觸即發之勢。然而每次極度緊張形勢之下，又竟穩然渡過，這是什麼緣故呢？說起來理由是很簡單，也很直白，現代的戰爭，是因為各國要想導他們的經濟出路而起，然而目前却因受困於經濟不容許他們作大量的耗費，所以戰事也就遲遲未發。我以為當今歐洲的政局，縱極危險，試因爲他本身已不存再事分配，即使戰事爆發，似乎還須經過相當的醞釀，因之或能苟安於一時。獨有素稱太平之洋，以日本的一味強橫，風波突起，中國的遭暴力侵佔，已爲舉世所矚目，亞洲已入戰爭狀態，形勢的嚴重爲從來所未有。於是太平洋問題一時成爲國際政治之焦點，而認爲足以引起全世界的大戰。不錯，太平洋問題，固然是由日本的侵略中國而覺其嚴重，其實這種嚴重的局勢，在四五十年前就應該出現。為什麼呢？要知道所謂太平洋問題者，不過是一個變相的帝國主義侵華問題，我們大家都曉得四五十年前的中國，歐美列強紛至沓來，那時已有被瓜分之勢，其所以未遭瓜分者，徒

以帝國主義的互相敵視，惟恐分配不均，所以就彼此監視，不許染指，中國幸而得於此虎視眈眈形勢之下，逃脫了滅國的危險，說起來實在是偶然的。論理中國在這幾十年的長時期當中，受過了這樣嚴重的教訓，應該知所警惕，奮起努力，不遺麻痺，幾十年前的中國是無力抵抗，而今日的中國依舊無力抵抗，至於人宋呢，這幾十年來，與前大不相同，科學進步，工業發達，有一日千里之勢，——工業發達的結果，不用說本國商品有過剩之虞，須向外尋求市場，以武力爲經濟侵略的工具，於是幾十年前曾經逃脫了厄運的中國，終於重遭危難。我以為日本的侵略，固是可惡，他極強暴的行動，當然應該受國際的制裁，我們自然可以把他當做人類的公敵，寡惠而撲滅之；不過我對於中國的遭受侵略，是否咎由自取？實不敢置一詞，孟子說：「人必自侮，而後人侮之，固必自伐，而後人伐之」，照這樣說來，中國的受人侵略，固不能夠把他當做一件偶然的事了。

日本侵略中國，現已成爲公開的事實，日本還口口聲聲的說，亞洲是亞洲人的亞洲，他的意思無非要表示日本在亞洲行動，決不受第三者的干預，不過九國公約上明明有着門戶開放的口號，所謂門戶開放者，就是一個變相的帝國主義分區政策，現在日本竟不顧其他，以亞洲主人翁自居，欲獨佔中國，試問列強對之能不甚此忍受，這當然是一件不可能的事，然則日本的態度將如何，是否仍特堅持其絲毫不渝的強硬政策。這實在有研究的必要，因

續見第三十一頁



EDITORIAL

EMILY HAHN

For years I have been on the receiving end, so to speak, of editorship. For years I have hesitantly made appointments on the phone, waited long blood-chilling hours in editorial anterooms, walked up and down looking at pictures on the walls, powdered my nose, wiped the powder off my nose, cleared my throat, shuffled my papers and smiled foolishly at office-boys. In short, for years of shame I have been a sort of decayed gentlewoman of American letters, and now something has happened and I meant to make this editorial a loud thousand-word cry of triumph and relief. I too am an editor! Six pages of printing are appearing under my protection! I meant to promise you all sorts of things. I would never keep people waiting. I would never tell them to change the last paragraph and point it up a little. I would never use words and phrases like Our Policy, and Unfortunately At This Time We Feel. I should certainly never employ the editorial "We", cowardly and convenient subterfuge.

Unfortunately nothing is static, even my intentions, and I might as well admit frankly that being an editor of six pages has done something strange to me. Already I am growing stodgy and inclined to admit that there are after all two sides to every question. I am beginning to wonder if the editorial We is not somehow more mellifluous than the adolescent I. We have even wondered if something should not be done about this Policy business. It has been brought to our attention (there we go!) that in the spate of magazines which has lately flooded Shanghai, each and every one bears upon its first page an announcement, a greeting, a declaration of its aims and policy. Now, we can't do that. We look about us at the manuscript at hand and we search in vain for any consistent idea or ideal. Look for yourself if you like, there will be nothing you can put your finger on. Mr. McEvoy doesn't like censors, and Sheila is having a dizzy time, and Mr. Moffett introduces us to Macao, which we for one always thought was a sort of parrot, and Fair

Play has come out flatly against practically everything represented by Sheila. You see, there is no Policy. We simply want to sell our magazine. In our less pompous and editorial moments we admit to ourselves that our Chinese co-editor is depending less upon our six pages than upon his photographs to carry out the idea.

In fact, that whole Chinese part of the paper remains a mystery to us. We haven't been long enough in China (that is to say Shanghai; everyone here tells us Shanghai Isn't China) to have caught on to Chinese journalistic methods, so we have wisely decided to ignore them. The right hand of this paper knows not what the left hand is doing. The left hand knows all, which sometimes gives us a feeling of inferiority (Fair Play please note) but after all six pages is a very good allowance for a beginner, and all the booksellers tell us it's a new idea and a good one, and we try our best to be a good editor on our own side of the fence and not to ask questions. We tried once to ask questions and it didn't help at all.

"By the way," we said, "where are those photographs I am supposed to help caption?"

"Photographs?" said our co-editor. "Oh, yes, photographs. Well, I was going to bring them but I lost them. I'll get some more."

After a short silence we tried again. "When you edit a magazine," we said, "there is usually a lot of talk about advertising. What are we going to do about advertising? Oughtn't I go around and bother people?"

"Advertising," said my co-editor thoughtfully. "Oh, yes, advertising. Somebody is seeing to that, I believe."

This should have daunted us and in fact did. Still, we rallied for one more try.

"What's it going to sell for?" we asked. "Everybody keeps asking me and I feel sort of funny, not being able to tell them. After all we're an editor."

"Sell?" said my co-editor, who is the artist type.

"Sell," we said firmly. This may be China but we know our facts. "When you publish a magazine you want to sell it, don't you?"

"Yes, of course," he said, but he looked pained. He took a notebook out of a pocket somewhere inside his robe and looked through it carefully. I tried to read it but it was in Chinese. "It will sell," he announced after some minutes, "at sixteen cents the copy." The unusual effort of making a definite statement obviously worried him.

"Sixteen cents!" I cried scornfully. "Come, come, let us be practical. You can't ask people to figure that out in this money."

"It's perfectly simple," retorted our co-editor. "Sixteen cents is twenty cents small money and about four coppers. I think it's four coppers. Of course it depends on whether or not there's a bank holiday, but I'm almost certain it would be twenty cents small money and four coppers." He started out. He always goes away when he's bored.

"Wait a minute!" we cried. "That's terrible. You can't sell a magazine for a ragged sum like sixteen cents. You can't!"

"You are always worrying," said our co-editor. "Really it is of no importance. Why not sixteen cents?"

He seemed in a hurry to be gone, so we let him go. We are defeated. After all, why not sixteen cents?

We think we have written about a thousand words and anyway if he's going to be so careless about numbers, so shall we. In conclusion, then, we merely say if you can find a Policy in this magazine, you can have it—for sixteen cents. Would you write and tell us about it?

LATER: He has just been in to say it's all a mistake. It was twenty cents all the time.

這篇是英文編者的訴說，關於本刊主張等的解釋，與中文的編者表白大略相同。

第一出版社發行

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兩大雜誌

人言周刊

郭明編輯

本刊發行以來，已將兩載，蒙讀者之愛護，故銷路遍及各地。現更刷新內容，以副讀者厚望，如蒙參加意見及長期訂閱，竭誠歡迎。

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項美麗 傅洵美 主編

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本社出版新書一覽

廬隱自傳

中國文壇上，女作家寥若晨星，廬隱女士為國內三大女流作家之一，不幸染病身亡，吾人不能再讀其作品矣。所幸女士著有自傳一書，詳記其生平，坦白誠實，得未曾有，足為研究女士作品之基礎，足為理解女士作品之助，尤足為青年真好之讀物，以其教吾人以痛苦驚醒之途徑。卷首並有傅洵美先生長序，更為名貴。每冊實價大洋六角。

巴金自傳

巴金先生的作品，充滿了人間的苦悶和真慾，但有一貫的對人間的愛的感情流注。先生為四川世家子，自來上層階級，每多虛浮命氣，因他們才能深知約凡自己一輩的罪惡，而同情於被壓迫者。因為厭惡自己，人生途中極端都是悲哀，又因為同情於他人，所以有愛的流露。一切文章作品，都和作者的環境有很密切的關係。讀過巴金自傳之後，你就能真個了解巴金的人和作品了。每冊定價六角。

失樂園

彌爾頓著 朱維基譯

失樂園是彌爾頓的傑作，彌氏作詩，不拘格律，他說「亂不是好詩的必需附品或是真正的裝飾，尤其是在較長的作品裏，却是一個野蠻時代的發明，以打發愚劣的材料和蹂躪的音律的……」全書共十二章，計四百餘頁，經朱維基先生費數年之功，將全部譯出，文筆流利暢達；用九十磅米色道林紙精印，裝訂極美，開卷一讀，放聲笑頤，實為書室增輝不少。

每冊大洋二元五角

文藝家之島

莫洛懷著 楊雲慧譯

這是新法文豪莫洛懷的風刺傑作，對於一枚圓鏡或見及自名高貴的文藝者，諷刺笑之能事。尤其是作為骨幹的一段故事，描寫一對不相識的男女，同乘小艇探險的浪漫情節，極曲折婉轉之致，現經楊雲慧女士譯成中文，凡對文學藝術及西洋新文學有興趣者：不得不讀。每冊大洋五角。

從文自傳

天才而又多產的作家沈從文先生，已名滿大江南北，無遠勿屆，而且多才多藝，其生平想必為人所樂聞。殊不知沈先生乃質苦出身，讀書甚少，大都由刻苦自學中得來，他的能有今日的成就，實非徒致。本書是他自述生平刻苦上進的歷程，不但趣味橫生，而且獲益良多，實為不可不讀的好書。定價每冊仍舊六角。

資平自傳

創造社四天王之一：資平先生的作品最為男女青年所愛讀，一時為國內流行是廣之作家，技巧之純熟，結構之巧妙，無出其右。本自傳乃先生最近創作；文情並茂，對於先生之生平，尤直寫無隱，實為不能多得之珍賞材料，對於先生作品之理解，尤多助益。愛讀先生作品者，不可不先觀為快；未讀先生作品，尤宜入手一編，定價六角。

一個人的談話

傅洵美著

作者傅洵美先生自己在序裏說：「這是我的有連慣性的稿忘錄」。書中對詩，小說，戲劇，批評，均有獨到之見，關於題名引他幾句話在下面：

「一個人的談話，這是一個多麼好的題目？在這個題目之下，我可以和人談話，而不被做人的規矩來限制；我可以一個人說話，而不會像兩白板堆愁傷；要我講什麼便談什麼，說錯了，不見得和演講一樣不許意更改。」

文壇登龍術

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